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# *The*

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# **ALL TIME BEST**

# *Collection*

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## **VOLUME THREE**

|  |    |
|--|----|
| Ain't Nobody                                   | 2  |
| Anything For You                               | 8  |
| The Best                                       | 13 |
| Crazy For You                                  | 18 |
| (Everything I Do) I Do It For You              | 24 |
| Father Figure                                  | 28 |
| How Am I Supposed To Live Without You          | 37 |
| I Want To Break Free                           | 42 |
| I'd Do Anything For Love (But I Won't Do That) | 46 |
| Killing Me Softly With His Song                | 55 |
| Pray   | 58 |
| Purple Rain                                    | 62 |
| Stand By Me                                    | 69 |
| Take It To The Limit                           | 72 |
| Three Times A Lady                             | 75 |
| Vogue  | 80 |
| We Have All The Time In The World              | 88 |
| Wonderful Tonight                              | 90 |
| Wuthering Heights                              | 94 |
| 7 Seconds                                      | 97 |

Production: STEPHEN CLARK and SADIE COOK

Published 1995

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Southend Road, Woodford Green, Essex IG8 8HN, England

# AIN'T NOBODY

Words and Music by  
DAVID WOLINSKI

Medium Funk

Em D/E Em D/E


*mf*

Cap - tured ef - fort - less - ly. That's the  
I've been wait - ing for you. It's been  
I wait for night - time to come, to bring you


way so it was. Hap - pened so nat - 'ral - ly,  
so long. I knew just what I would do  
to me. I can't be - lieve I'm the one;

D/E Em Cmaj7 D/C Cmaj7

D/C                      Cmaj7                      Em



I did not know — it was — love.                      The next thing  
 when I heard your — song. —                      You filled my  
 I was so lone — ly. —                      I feel like



D/E                      Em                      D/E                      Em



I felt — was you —                      hold — in' me — close. —  
 heart with — a kiss; —                      you gave me free — dom. —  
 no one — could feel; —                      I must be dream — ing. —



Cmaj7                      D/C                      Cmaj7



What was I gon — na do? —                      I let my —  
 You knew I could not — re — sist. —                      I need — ed  
 I want this dream to — be real. —                      I need this



**D/C** **Cmaj7** **Bsus4** 2 fr. **D/B**

self go. \_\_\_\_\_ And now we fly \_\_\_\_\_ through the stars \_\_\_\_\_  
some - one. \_\_\_\_\_ And now we're fly - in' through the stars \_\_\_\_\_  
feel - ing. \_\_\_\_\_ I make my wish up - on a star \_\_\_\_\_

**Cmaj7** **D** **Em** **D/E** **Em**

\_\_\_\_\_ and hope this night will last for-ev - er. \_\_\_\_\_  
\_\_\_\_\_ and hope this night will last for-ev - er. \_\_\_\_\_  
\_\_\_\_\_ and hope this night will last for-ev - er. \_\_\_\_\_ }

1. **D/E** **Em** 2. **D/E**

Huh, huh, huh, huh. \_\_\_\_\_

Em7 D/G D/A C

Ain't no - bod - y loves me bet - ter,

Em7 D/G D/A C

makes me hap - py, makes me feel this \_ way.

Em7 D/G D/A C

Ain't no - bod - y loves me bet - ter than you. —

Em D/E Em D/E

*To Coda*

The musical score is written for guitar and piano. The guitar part is in the upper staves, and the piano part is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of three systems of music. Each system has a vocal line with lyrics and a piano accompaniment. The guitar part is shown as a series of chords and melodic lines. The piano part features a steady bass line and harmonic support. The lyrics are: "Ain't no - bod - y loves me bet - ter, makes me hap - py, makes me feel this \_ way. Ain't no - bod - y loves me bet - ter than you. —". The score ends with a "To Coda" instruction and a Coda symbol.

D. S.  $\frac{3}{8}$  (no repeats) al Coda  $\Phi$ 

Em D/E Em D/E

The first system of music consists of a vocal line and a piano accompaniment. Above the vocal line, the chords Em, D/E, Em, and D/E are indicated. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

Coda C Em D/E

bet - ter than you. At We

The second system includes a Coda section. Above the vocal line, the chords C, Em, and D/E are indicated. The lyrics "bet - ter than you." are written below the vocal line, and "At We" appears at the end of the system.

Am7 D Em D/E

first stare you put your arms a - round me,  
in - to each oth - er's eyes,

The third system continues the vocal and piano parts. Chords Am7, D, Em, and D/E are indicated above the vocal line. The lyrics "first stare you put your arms a - round me, in - to each oth - er's eyes," are written below the vocal line.

Am7 D

then you put your charms a - round me.  
and what we see is no sur - prise.

The fourth system concludes the piece. Chords Am7 and D are indicated above the vocal line. The lyrics "then you put your charms a - round me. and what we see is no sur - prise." are written below the vocal line.

Em D/E Am7

I can't re - sist this sweet  
We've got a feel - in' most

D 1. Em D/E

sur - ren - der on  
would - treas - ure

Am7 D 2. Em D/E

a night so warm and ten - der.

Am7 D D. S.  $\frac{3}{4}$  and fade

and a love so deep we can - not meas - ure.



# ANYTHING FOR YOU

Words and Music by  
GLORIA ESTEFAN

Moderately ♩ = 69

*p*

(with pedal)

G(9) Gmaj9 D7sus D11 Gmaj9

G(6/9) (L.H.) G(9) Gmaj9 D7sus D11

C G/B Am Am7/D D7 G(9)

An- y-thing for you,— though

Am7/D D G(9) Dm7 F/G G7

you're not here.— Since you said—we're through,— it seems like years.— Time keeps

**Cmaj9** **G/D**

drag - ging on\_\_ and on,\_\_\_\_ and for - ev - er's been\_\_ and gone.\_\_\_\_ Still, I can't

**Em7** **C(9)** **Dsus** **D**

fig - ure what\_\_ went wrong.\_\_\_\_ I'd still do

**G(9)** **D7sus** **D** **G(9)** **D/E** **Em7**

an - y-thing for you;\_\_\_\_ I'll play your game.\_\_\_\_ You hurt me through and through, but you can

**Dm9** **G7sus** **G7** **Cmaj9**

have your way.\_\_\_\_ I can pre - tend each time\_\_ I see\_\_ you that I don't

**G/D** **(D2/G)** **G/D** **Em7** **A7**

care and I don't need\_\_ you. And though you'll nev - er see\_\_ me cry - ing; you know, in-

C/D D C/D D G(9)

side I feel like dy - ing. And I'd do an - y-thing for you, — in-

Dsus D G/B G/A G

spite of it all. — I've learned so much — from you; — you

*cresc.*

Dm7/F G/A C/D

made me strong. — Don't you ev - er think that I — don't love — you, that for one

*mf*

G/D C/D

min - ute I — for - got — you. But some-times things don't work — out right, — and you just

Dm9 Dm9/A F/G G7/B Cmaj7

have to say — good-bye. — I hope you find some-one to please — you, some-one who'll

*cresc.* *f*

G/D G/B G Em7

care, and nev-er leave — you. But if that some-one ev - er hurts — you, you just might  
*dim.*

Dsus7 D7

need a friend — to turn to. And I'd do  
*p*

G(9) Dsus7 D

an - y-thing for you; — I'll give you up, — if

G D/E Em7 Dm7 G7sus G

that's what I — should do — to make you hap - py. I can pre -  
*cresc.*

Cmaj9 G/D

tend each time — I see — you that I don't care and I — don't need — you. And though in-  
*mf*

Em7 G/A Dm7 Dm/A G7sus G7/B

side I feel like dy - ing, you know you'll nev - er see me cry - ing. Don't you ev - er

Cmaj9 G/D

think that I don't love you, that for one min - ute I for-got you. But some-times

Em7 G/A Dm9 Dm9/A G7sus G7/B

things don't work our right, and you just have to say good - bye.

Cmaj7 G/D

*Instrumental Solo.*

*Repeat ad lib. and fade*

Em7 Em7/A Dm7 Dm7/A G7/B

# THE BEST

13

Words and Music by  
MIKE CHAPMAN and HOLLY KNIGHT

Moderate rock

F



The first system of musical notation for 'The Best'. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb), and the time signature is common time (C).

F

F6

Fmaj7

F



(1.) I call you, I need you, my heart's on fire. \_\_\_\_\_  
(Verses 2 & 3 see block lyric)

The second system of musical notation. It continues the vocal and piano parts. The vocal line has a double bar line and then continues with the lyrics. The piano accompaniment provides harmonic support with chords and a consistent bass line.

F6

Fmaj7

F

F6



You come to me, come to me,

The third system of musical notation. It continues the vocal and piano parts. The vocal line has the lyrics 'You come to me, come to me,'. The piano accompaniment continues with the same harmonic structure.

Fmaj7 F F6 Fmaj7 F Dm

wild and wired. \_\_\_\_\_ Oh you come to me,

Bb

1. 3

give me ev - 'ry-thing I \_\_\_\_\_ need. (2.) Give me a 3

2. C F Fadd2 Fsus4 F

You're sim-ply the best, \_\_\_\_\_ bet-ter than

Fadd2 Fsus4 F Dm Dmadd4 Bb/D Dm

all \_\_\_\_\_ the rest, \_\_\_\_\_ bet-ter than a - ny-one, \_\_\_\_\_ a - ny-one I've

C F Fadd2

e - ver met. — I'm stuck on your heart, —

Fsus4 F Fadd2 Fsus4 F

I hang on ev - 'ry word — you say, — tear us a - part —

Dm Dmadd4 Bb/D Dm C

To Coda ♦ D.%. al Coda

— ba-by I would ra-ther be — dead. (3.) In your

♠ CODA

Bb

Each time you leave me, I start los-ing con-trol — you're



Dm Bb

walk-ing a - way\_ with my heart\_ and my soul.\_ I can feel your rhy- thm

C D

when I'm a - lone.\_ Oh ba - by, you're my soul.\_

G Gadd2 Gsus4 G Gadd2 Gsus4 G

G Gadd2 Gsus4 G Gadd2 Gsus4 G

Em Emadd4 C/E Em D

Em Emadd4 C/E Em D

You're the best\_

bet-ter than all the rest,  
I hang on ev-'ry word you say,

bet-ter than a - ny - one -  
tear us a - part, a - ny - one I  
ba - by I would

e - ver met. -  
ra - ther be - dead. I'm stuck on your heart -  
Oh...you're the best.

**VERSE 2:**

Give me a lifetime of promises, and a world of dreams  
Speak the language of love like you know what it means  
Mm, and it can't be wrong  
Take my heart and make it-strong babe.

**VERSE 3:**

In your heart, in the stars, every night and every day  
In your eyes I get lost, I get washed away  
Just as long as I'm here in your arms  
I could be in no better place.

# CRAZY FOR YOU

Words and Music by  
RICHARD WERMERLING

(♩ = 102)

Cadd9

Cadd9/B

The first system of musical notation for 'Crazy for You' is in 4/4 time. The tempo is marked as 102 beats per minute (♩ = 102). The key signature has one flat (B-flat). The system consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes. Above the treble staff, two guitar chord diagrams are shown: Cadd9 and Cadd9/B. The Cadd9 diagram shows the first four frets of the guitar neck with notes on strings 1, 2, 3, and 4. The Cadd9/B diagram shows the first four frets with notes on strings 1, 2, 3, and 5.

Am

F

C/G

G5

The second system of musical notation continues the piece. It features the same two-staff format. The treble staff continues the melodic line, and the bass staff continues the accompaniment. Above the treble staff, four guitar chord diagrams are shown: Am, F, C/G, and G5. The Am diagram shows the first four frets with notes on strings 1, 2, 3, and 4. The F diagram shows the first four frets with notes on strings 1, 2, 3, and 5. The C/G diagram shows the first four frets with notes on strings 1, 2, 3, and 4. The G5 diagram shows the first four frets with notes on strings 1, 2, 3, and 5.

A5/G

C/G

The third system of musical notation continues the piece. It features the same two-staff format. The treble staff continues the melodic line, and the bass staff continues the accompaniment. Above the treble staff, two guitar chord diagrams are shown: A5/G and C/G. The A5/G diagram shows the first four frets with notes on strings 1, 2, 3, and 4. The C/G diagram shows the first four frets with notes on strings 1, 2, 3, and 4.

D/G

Gadd9

The fourth system of musical notation continues the piece. It features the same two-staff format. The treble staff continues the melodic line, and the bass staff continues the accompaniment. Above the treble staff, two guitar chord diagrams are shown: D/G and Gadd9. The D/G diagram shows the first four frets with notes on strings 1, 2, 3, and 4. The Gadd9 diagram shows the first four frets with notes on strings 1, 2, 3, and 5.

G



In - tu - i - tion tells me what I'm miss - ing when I  
Ten more pa - ges and your work is o - ver for an -



F



look at you, so tell me hon - ey, am I  
- oth - er day, well there just has to be some

G





F




dream - ing, or do you feel it too?  
oth - er way for you to pay your way.




G5



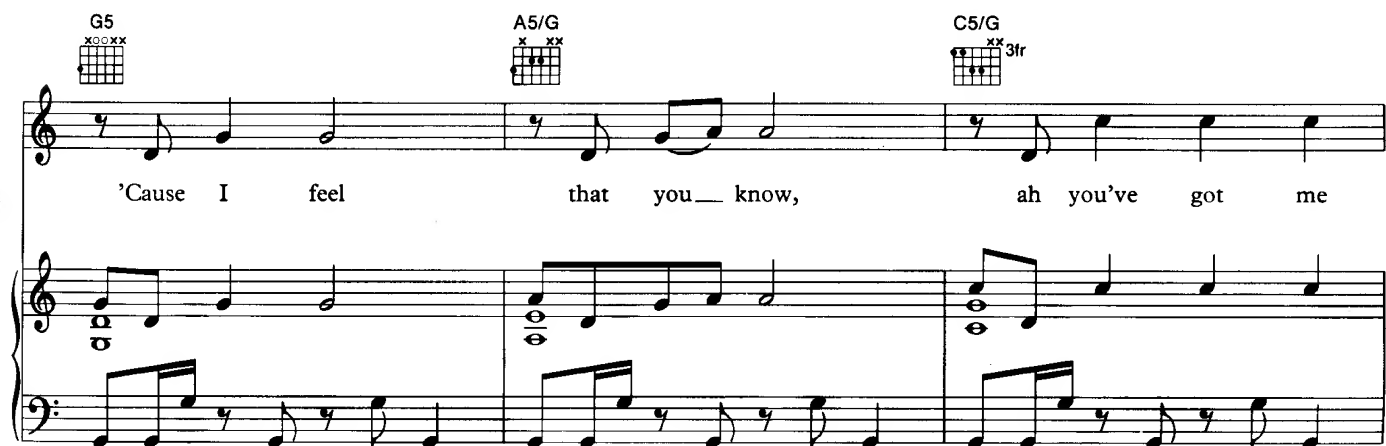
A5/G



C5/G




'Cause I feel that you know, ah you've got me




G5 C G/B




just where you want me, I'm crazy, crazy for



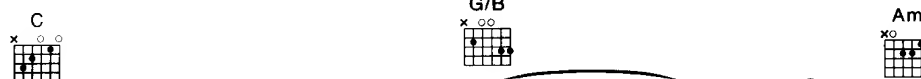
Am Fmaj7 G7




you, and there's nothing that I won't do,




C G/B Am



I'm caught by the look in your eyes, and it's

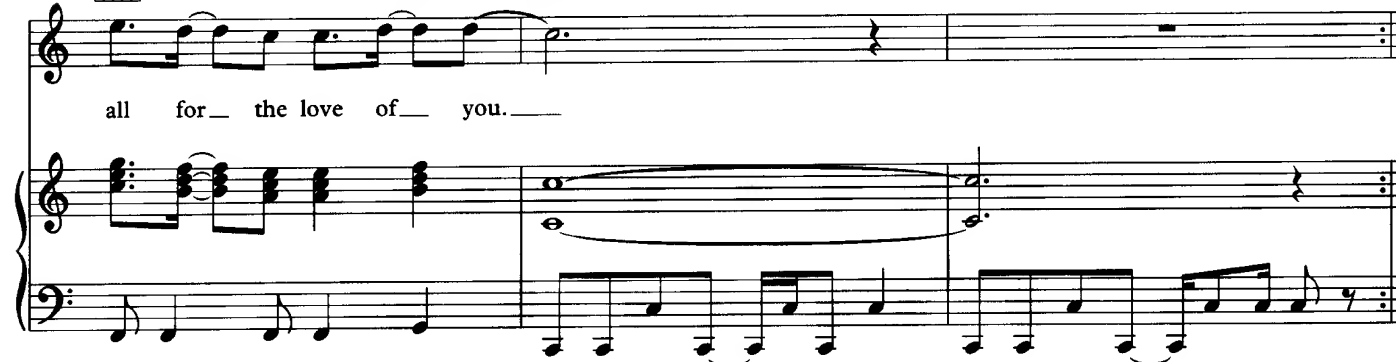


Fmaj7 G7 C



all for the love of you.

1. C



2. Cadd9 Cadd9/B Am

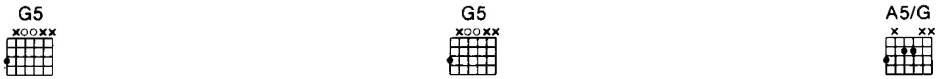
F C/G C G/B

Am Fmaj7 G7 Cadd9

G5 A5/G C5/G 3fr

I \_\_\_\_\_ feel that you\_\_ know, ah you've got me

G5 G5 A5/G




just where you want\_ me, I \_\_\_\_\_ feel that you\_ know,

C5/G G5 N.C.



ah you've got me just, just where you want\_ me.\_\_\_\_


C G/B



Vocal ad lib.

I'm cra - zy, cra - zy for

Am Fmaj7 G7



you, \_\_\_\_\_ and there's no - thing\_ that I won't\_ do,

C G/B Am

I'm caught by the look \_\_\_\_\_ in your eyes, \_\_\_\_\_ and it's

Fmaj7 G7 C G/B

all for the love of you. Cra - zy, I'm cra - zy for

Am Fmaj7 G7 C

you, \_\_\_\_\_ and there's no - thing that I won't do, I'm caught by the

Gm/Bb Am Fmaj7 G7

look \_\_\_\_\_ in your eyes. \_\_\_\_\_

*repeat to fade*



# (EVERYTHING I DO) I DO IT FOR YOU

Words and Music by  
BRYAN ADAMS, R J LANGE  
and M KAMEN

The musical score is written for piano and voice. It consists of four systems of music. Each system has a treble clef staff for the melody and a bass clef staff for the bass line. The lyrics are written below the melody line. Chord diagrams are provided for the piano accompaniment.

System 1: (1.) Look in - to my eyes \_\_\_\_ you will see \_\_\_\_

System 2: what you mean to \_\_\_\_ me. Search your heart, \_\_\_\_ search your

System 3: soul, \_\_\_\_ and when you find me there you'll

System 4: search \_\_\_\_ no more. Don't tell me it's not worth try - in'

for, you can't tell me it's not worth dy - in'

Dm C

for. You know it's true \_\_\_\_\_ ev - ery-thing I

Dm C

do, I do it for\_\_ you.

G C

There's no love like your love and no

Bb Eb

oth - er could give more\_\_ love, there's no - where \_\_\_\_\_ un - less

Bb F C

G D G

you're there all the time, \_\_\_\_\_ all the way — yeah. \_\_\_\_\_

F

\_\_\_\_\_

C

1. 2.

Oh you can't

Dm G

tell me it's not worth try - in' for, I can't

Dm G

help \_\_\_\_\_ it, there's no - thin' I want more. Yeah — I would

fight for you, I'd lie for you, walk the

wire for you, yeah I'd die for you. You know it's

true, ev - ery - thing I do, oh,

I do it for you.

# VERSE 2:

Look into your heart  
 You will find there's nothin' there to hide  
 Take me as I am, take my life  
 I would give it all, I would sacrifice.  
 Don't tell me it's not worth fightin' for  
 I can't help it, there's nothin' I want more  
 You know it's true, everything I do  
 I do it for you.

# FATHER FIGURE

Words and Music by  
GEORGE MICHAEL

The musical score for "Father Figure" is presented in four systems. Each system consists of a piano accompaniment (grand staff) and a vocal melody line. The piano accompaniment features sustained chords and moving bass lines. The vocal melody is written in a single staff. Above the piano accompaniment, guitar chord diagrams are provided for specific chords: Bb2, Ab2, and Bb2. The lyrics "That's all I want-ed some-thing spe-cial, some-thing" are written under the vocal melody in the fourth system.

Chord diagrams shown above the piano accompaniment:

- System 1: Bb2, Ab2, Bb2, Bb2
- System 2: Ab2, Bb2, Bb2
- System 3: Ab2, Bb2, Bb2
- System 4: Ab2, Bb2, Bb2

Lyrics: That's all I want-ed some-thing spe-cial, some-thing

Ab2 Bb2 Bb2

sa - cred, in your eyes. For just one mo - ment

Ab2 Bb2

to be bold and na - ked at your side.

Gb2 Ab2 Bb2

Some-times I think that you nev - er un - der - stand me.

Bb2 Gb2 Ab2

May - be this time is for - ev - er, say it can





— be, wo wo. — (v.2.) That's all you want-ed some-thing spe-cial, some-one








sa - cred, in your — life. — Just for one mo-ment




to be warm and na - ked at my — side. —

Some-times I think that you'll nev - er un-der - stand — me.

Gb2



Ab2



But something tells me to geth er. We'd be hap -

Fsus4



F



## CHORUS

Bb2



py, wo wo. I will be your fa-ther fi-gure,  
(wo ba -

Ab2



put your ti - ny hand in mine, I will be your preach-er teach - er,  
by, I'd love to be your dad -

Bb2



an - y - thing you have in mind, I will be your fa - ther fi - gure,  
dy, it would make me ve - ry



Ab2



I have had e - nough of crime I will be the one who loves you  
hap - py, please let me)



To Coda


Bb2




'til the end of time. \_\_\_\_\_




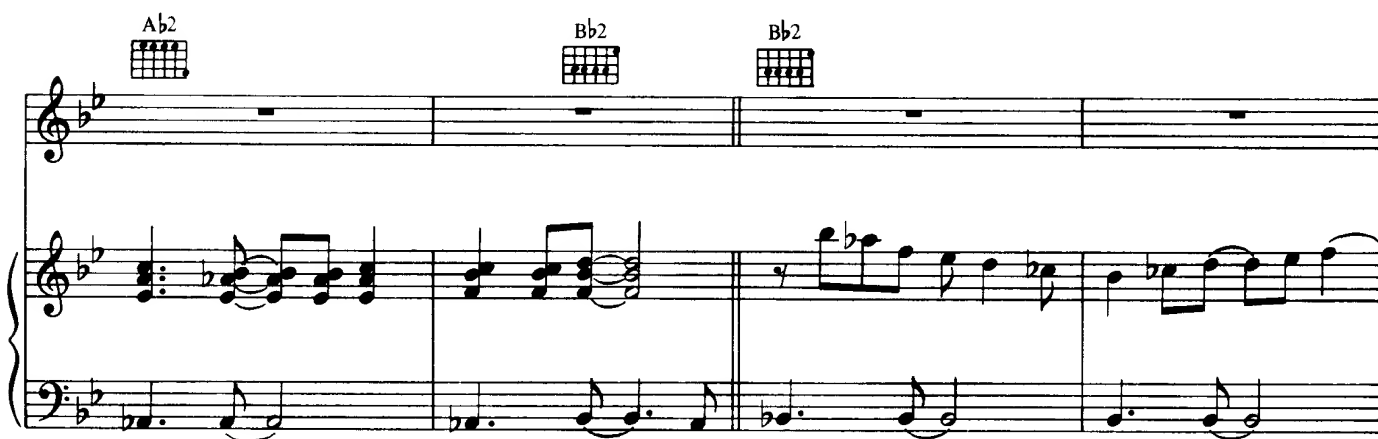
Ab2




Bb2




Bb2


Ab2




Bb2



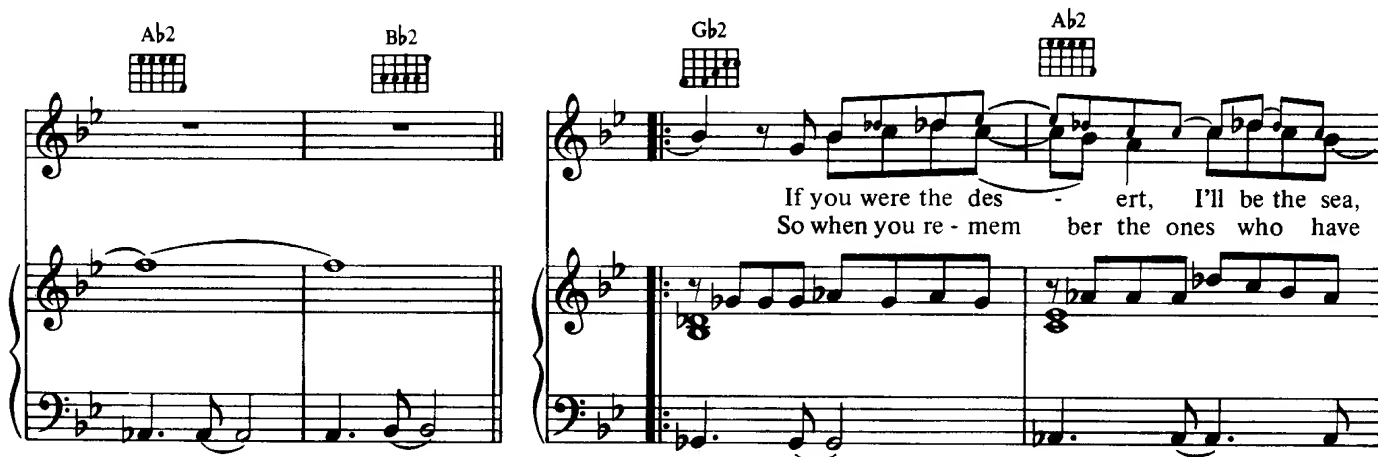
Gb2



Ab2



If you were the des - ert, I'll be the sea,  
So when you re - mem - ber the ones who have



G $\flat$ 2 Ab2

— lied if you ev er hung — er, hung - er for me, —  
 who said that they cared — but then laughed — as you —

1. G $\flat$ 2 Ab2 B $\flat$ 2

— what-ev - er you asked — for that's what I'll be.

2. G $\flat$ 2 Ab2

cried Beau - ti - ful Dar - ling

F $\sharp$ us4 F

don't think of me — be - cause all I ev - er want -

Bb2 Ab2



ed is



Bb2 Bb2



in your eyes ba - by, (baby.)



Ab2 Bb2 Gbmaj7



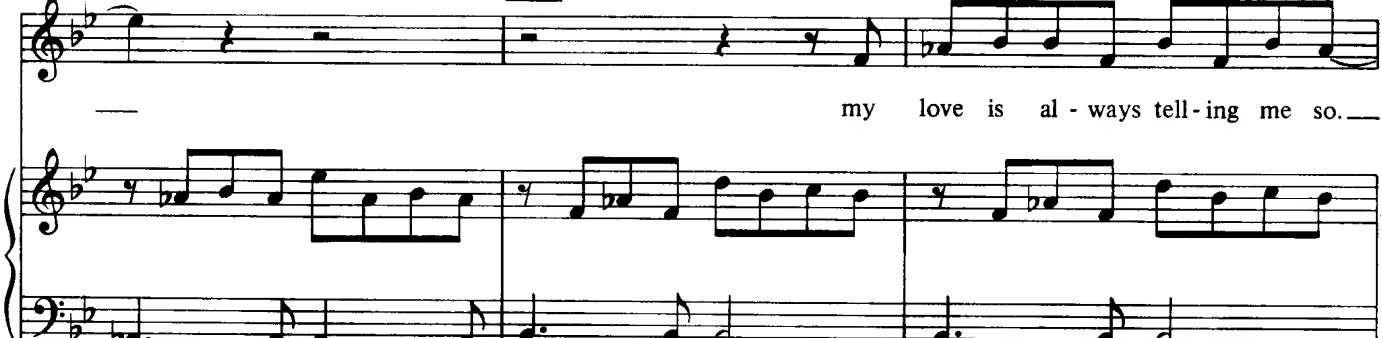
and love can't lie. Greet me with the eyes of a child






Ab2 Bb2





my love is al - ways tell - ing me so.





Hea-ven is a kiss and a smile — just hold on — hold on, — I

won't let you go — my ba - by. I will be your fa-ther fig - ure, put your ti - ny hand in mine.

I will be your preach-er, teach-er, an - y - thing you have in mind, I will be your fa-ther fig-ure,




I have had e-nough of crime, so I am gon - na love you till the end — of

Bb2

time.

I will be your fa - ther —

I will be your —

(I'll be your dad - dy)

fa - ther.)

{ I will be your preach-er

{ I will be the one who loves you

Ab2

1.

2.

N.C.

till the end — of time.

Abm6

Bb

rall.

**VERSE 3:**

That's all I wanted  
 But sometimes love can be mistaken  
 For a crime  
 That's all I wanted  
 Just to see my baby's blue eyes shine.  
 This time I think that my lover understands me  
 If we have faith in each other  
 Then we can be strong baby.

# HOW AM I SUPPOSED TO LIVE WITHOUT YOU

37

Words and Music by  
MICHAEL BOLTON and DOUG JAMES

Moderately

*smoothly*  
*mp*

Bb

I could hard-ly be-lieve\_\_ it when I  
I'm too proud for cry - in', did- n't

heard the news\_\_ to - day,  
come here to\_\_ break-down.

I had to come\_\_ and set it straight\_\_ from you..  
It's just a dream of mine\_\_ is com-ing to\_\_ an end..

F/A

0

1 2 3 4

Eb/G

x

1 2 3 4

Ebm/Gb

x

1 2 3 4

B $\flat$ /F F/E $\flat$  B $\flat$ /D F/C B $\flat$

They said you were leav - in', some-one's  
And how can I blame - you when I

F/A E $\flat$ /G E $\flat$ m/G $\flat$  B $\flat$ /F

swept your heart\_ a - way. From the look up - on\_ your face, I see it's  
build my world\_ a-round the hope that one day we'd\_ be so much more than

C/E F $\sharp$ us4 F/E $\flat$  Dm7 B $\flat$ /D

true. — friends. — So tell me all a - bout it, tell me 'bout the plans you're mak -  
Now, I don't wan - na know the price I'm gon - na pay for dream -

E $\flat$ maj7 B $\flat$ /D Cm7 Gm7 Dm7 E $\flat$  F $\sharp$ us4 F7

in',  
ing, tell me one thing more\_ be - fore I go. — } Tell me  
ev - en now it's more\_ than I can take. — }

Ebmaj7      F/Eb      Dm7      Gm7      Ebmaj7      F/Eb  
 0      3fr.

how am I\_ sup-posed\_ to live\_ with-out \_ you,      now that I've been lov - in' you\_ so

*f*

Dm7      Bb7sus4      Bb7      Ebmaj7      F/Eb      Dm7      Gm7  
 0      3fr.

long. \_\_\_\_\_      How am I\_ sup-posed\_ to live\_ with - out \_ you      and

Cm7      Bb/D      Ebmaj7      Fsus4      F/G      Gm7      Cm7      Bb/D      Ebmaj7      Fsus4  
 3fr.      0      3fr.      3fr.      0

how am I\_ sup-posed\_ to car-ry on \_      when all that I've \_ been liv - in' for\_ is

1. Ebmaj7      F/Eb      Dm7      D7-9      2. Bb      Bb/D  
 0      4fr.      0

gone.      gone.

*mp*



Eb

F#sus4

Gm7

F/A

B/F#

F#

F#/E

Now,

D#m7

6fr.

B/D#

x0

Emaj7

B/D#

x0

I don't wan-na know the price\_ I'm gon-na pay\_ for dream - ing,

C#m7

4fr.

G#m7

4fr.

B/D#

x0

C#m7

4fr.

F#sus4

E/F#

x0

D#m7

6fr.

now that your\_ dream has come true. \_\_\_\_\_

Tell me

Emaj7

F#/E

D#m7

6fr.

G#m7

4fr.

Emaj7

F#/E

how am I\_ sup-posed\_ to live\_ with-out\_ you

now that I've been lov-in' you\_ so

D#m7 6fr.    B7sus4 2fr.    B7    Emaj7    F#/E

long. \_\_\_\_\_ How am I \_\_\_\_\_ sup-posed \_\_\_\_\_ to live \_\_\_\_\_ with-

D#m7 6fr.    G#m7 4fr.    C#m7 4fr.    B/D# x0    Emaj7

out \_\_\_\_\_ you and how am I \_\_\_\_\_ sup-posed \_\_\_\_\_ to car - ry on \_\_\_\_\_

F#sus4    F#/G# x    G#m7 4fr.    C#m7 4fr.    B/D# x0    Emaj7    F#sus4

when all that I've \_\_\_\_\_ been liv - in' for \_\_\_\_\_ is

Emaj7    F#/E    D#m7+5 x 6fr.    C#m7 4fr.    B(addC#) x 4fr.

gone. \_\_\_\_\_

*mp* *rit.*

# I WANT TO BREAK FREE

Words and Music by  
JOHN DEACON

Medium beat




I Want To Break Free. \_\_\_\_\_

1. I Want To Break

## VERSES



Free.  
(2.) love.  
(3.) on.

I Want To Break Free from your lies. You're so  
I've fal - len in love for the first time; and  
I can't get used to liv-ing with - out, liv - ing with-out,

E A

self - sa - tis - fied. I don't need \_\_\_\_\_ you. I've got to break  
 this time I know it's for real. \_\_\_\_\_ I've fal - len in  
 liv - ing with - out you by my side. \_\_\_\_\_ I don't want to live a -

E B

free. — God knows. —  
 love, — God knows. —  
 - lone. — hey. God knows. —

A E

*To Coda*

God knows, I Want To Break — Free.  
 God knows, I've fal - len in — love. 2. I've fal - len in  
 Got to make it on my —

2 E7 B A

It's strange, but it's true, — hey,

B

A

I can't get ov - er the way you love me like you do. — But I

C#m

F#sus4

F#

A

B

have to be sure when I walk out that door. — Oh, how I want to be

C#m

B

A

B

C#m

B

free, ba - by. Oh, how I want to be free. — Oh, —

A

B

E

D.% al Coda

— how I Want to Break — Free. — 3. But life still goes

CODA



own.

So ba - by can't you

B



B



see \_\_\_\_\_

I've got to break —



free.

I've got to break free.

*Repeat for fade  
(vocal ad lib)*

I Want To Break — Free.

Yeah. —

# I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

Words and Music by  
JIM STEINMAN

Moderately fast

D

*mf*

D/E D/F# D/A

A(no3rd) D Asus/E

Slower, somewhat freely (Tempo II)

And I would do an - y - thing — for love.

*rall.*

Asus D A/D G/D

I'd run right in - to hell and back. I would do

D Asus/E Asus

an - y - thing \_ for love. I'll nev - er lie to you and

D A/D G(add9)/D Bm

that's a fact. But I'll nev - er for - get \_ the way you

F#m/A G(add9) A

feel right now, \_ oh \_ no, no \_ way. And I would do

D Asus/E D/A A G(add9)

an - y - thing \_ for love, but I won't do \_ that.



## Tempo I

Asus



D



No, I won't do — that.

Gmaj7



A



Bm



Some days it don't — come eas - y,  
 Some nights you're breath - ing fire,  
 Some days I pray — for si - lence,

G(add9)



some days it don't — come hard. —  
 some nights you're carved — in ice. —  
 some days I pray — for soul. —



Some days it don't come at all and  
 Some nights are like noth - ing I've ev - er  
 Some days I just pray to the God of



these are the days that nev - er end. \_  
 seen be - fore or will a - gain. \_  
 Sex and Drums. and Rock 'n Roll. \_

1 2, 3





May - be I'm cra - zy, but it's cra - zy and it's \_  
 May - be I'm lone - ly, and that's all I'm qual - i - fied to \_

(Half-time feel)






true.  
 be.

I know you can save me. No one else can  
 There's just one and on - ly, the one and on - ly

Bm



Asus



A



Em



save me now — but you.  
prom - ise I — can keep.

As long as the plan -  
As long as the wheels.

(End half-time feel)

C#dim7



- ets are turn - ing,  
— are turn - ing,

as long as the stars — are burn - ing,  
as long as the fires — are burn - ing,



as long as your dreams — are com - ing true,  
as long as your prayers — are com - ing true,

you bet - ter be - lieve -  
you bet - ter be - lieve -

Tempo II



— it that I would do  
— it that I would do

an - y - thing — for love.  
an - y - thing — for love

Oh, I would do  
and you know it's true and

molto rall.

# PURPLE RAIN

Words and Music by  
PRINCE

**Slowly**

**B $\flat$ sus2**

**Gm7(addC)**

*mp*

**F**

**E $\flat$ (addF) 3fr.**

**B $\flat$ sus2**

**Gm7(addC)**

I nev - er meant 2 cause u an - y sor - row.

*Ed* \* *Ed* \*

**F** **E $\flat$ (addF)** 3fr.

I nev - er meant 2 cause u an - y pain.

*sim.*

**B $\flat$ sus2** **Gm7(addC)**

I on - ly want - ed 2 one time see u laugh - ing. I

**F** **B $\flat$**  Tacet

on - ly want to see u laugh - ing in the pur - ple... rain. Pur - ple rain, pur - ple rain..

**E $\flat$ (addF)** 3fr. **B $\flat$ sus2**

Pur - ple rain, pur - ple rain..

Gm7(addC) F

Pur - ple rain, pur - ple rain. — I

on - ly want - ed 2 see u bath - ing in the pur - ple —

Bb Tacet Bbsus2

rain. I nev - er want - ed to be your — week - end lov - er.

mf 3

Gm7(addC) F

I on - ly want - ed 2 be some kind of friend. —

3

**E $\flat$ (addF)** **B $\flat$ sus2**

3fr.

Ba - by, I could nev - er steal u — from an - oth - er.

**Gm7(addC)** **F**

It's such a shame our

**B $\flat$**  **E $\flat$ (addF)** 3fr.

Tacet

friend - ship had 2 — end. Pur - ple rain, pur - ple rain. —

**B $\flat$ sus2**

Pur - ple rain, pur - ple rain. —

Gm7(addC) F

Pur - ple rain, pur - ple rain. — I

on - ly want 2 see u un - der - neath the pur - ple —

Bb Bbsus2

Tacet

rain. Hon - ey, I know, I know, I know times r chang - ing. —

*f*

Gm7(addC) F

It's time we all reach out 4 some-thing new. —



Eb(addF)



Bbsus2



U say u want a lead - er,

Gm7(addC)



F



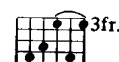
but u can't seem 2 make up your mind. — I think u bet - ter close it, and let me guide u —

Bb



Tacet

Eb(addF)



2 the pur - ple rain, Pur - ple rain, pur - ple rain. —

Bbsus2



Gm7(addC)



Pur - ple rain, pur - ple rain. — Pur - ple rain, pur - ple rain. —

F

I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —

Bb Tacet Bb sus2 Gm7(addC)

F Eb(addF) 3fr. Bb sus2

# STAND BY ME

69

Words and Music by  
BEN E KING, JERRY LEIBER  
and MIKE STOLLER

Moderato

The musical score for 'Stand By Me' is presented in a four-system format. Each system consists of a vocal melody line in treble clef and a piano accompaniment in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are written below the vocal line. Chord symbols (F, Dm, Bb, C7, Gm7) are placed below the piano line. The score includes a repeat sign at the beginning of the first system and a double bar line at the end of the fourth system.

When the night has come and the land is dark, And the moon — is the

on-ly — light we'll see — No I won't be a-fraid, No — I won't be a

-fraid Just as long — as you stand, — stand by me So, dar-ling, dar-ling

Chord symbols: F, Dm, Bb, C7, Gm7, C7, F, Dm, Bb, C7, Gm7, C7, F, F

stand by me, Oh, stand by me, Oh,

F Dm

This system contains the first two measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has one flat (Bb). The first measure is marked with a chord of F, and the second measure is marked with a chord of Dm.

stand, stand by me, stand by me, If the

Bb C7 Gm7 F C7

This system contains measures 3 through 7. The vocal melody continues with a long note in measure 3. The piano accompaniment features a sequence of chords: Bb, C7, Gm7, F, and C7. The lyrics are "stand, stand by me, stand by me, If the".

sea that we look up - on Should tumble and fall, Or the

F Dm

This system contains measures 8 through 12. The vocal melody has a long note in measure 8. The piano accompaniment features a sequence of chords: F, Dm, and F. The lyrics are "sea that we look up - on Should tumble and fall, Or the".

moun - tain should crum - ble in the sea I won't

Bb C7 Gm7 F C7

This system contains measures 13 through 17. The vocal melody has a long note in measure 13. The piano accompaniment features a sequence of chords: Bb, C7, Gm7, F, and C7. The lyrics are "moun - tain should crum - ble in the sea I won't".

First system of the musical score. The vocal line begins with a half note 'cry,' followed by a quarter note 'I won't cry,' then a half note 'No' with a long dash, then a quarter note 'I won't' followed by a half note 'shed a tear' and a final quarter note 'Just as'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord labels 'F' and 'Dm' are placed below the bass staff.

cry, I won't cry, No — I won't shed a tear Just as

F Dm

Second system of the musical score. The vocal line continues with a half note 'long' followed by a quarter note 'as you stand,' then a half note 'stand by me' followed by a quarter note 'So, dar-ling, dar-ling'. The piano accompaniment continues with the same rhythmic pattern. Chord labels 'Bb', 'C7', 'Gm7', and 'F' are placed below the bass staff.

long — as you stand, — stand by me So, dar-ling, dar-ling

Bb C7 Gm7 C7 F

Third system of the musical score. The vocal line continues with a half note 'stand by me, Oh,' followed by a quarter note 'stand' with a long dash, then a half note 'by me, Oh,' and a final quarter note 'stand' with a long dash. The piano accompaniment continues. Chord labels 'F', 'Dm', and 'Bb' are placed below the bass staff.

stand by me, Oh, stand — by me, Oh, stand —

F Dm Bb

Fourth system of the musical score, featuring a first and second ending. The vocal line for the first ending is 'stand by me, stand by me.' followed by a long dash. The second ending is 'When the stand by me.' followed by a long dash. The piano accompaniment includes a double bar line between the two endings. Chord labels 'C7', 'Gm7', 'F', and 'C7' are placed below the bass staff. There are also 'A' markings above the final notes of the piano part in the second ending.

stand by me, stand by me. — When the stand by me. —

C7 Gm7 F C7

# TAKE IT TO THE LIMIT

Words and Music by  
RANDY MEISNER, DON HENLEY  
and GLENN FREY

Moderately slow (♩ = 3♩)

Tacet

The musical score is written for voice and piano. The piano part includes guitar chord diagrams for various chords: C, F, C, F, C, E7, Am, G, G/F, and C/E. The tempo is marked 'Moderately slow' with a note value of 1 quarter note = 3 eighth notes. The score begins with a 'Tacet' instruction. The lyrics are as follows:

All a -  
lone spend at the end of the eve - ning, and the bright lights have  
all your time mak - ing mon - ey, you can spend all your  
fad - ed to blue. I was think - ing 'bout a wom - an who might have  
love mak - ing time. If it all fell to piec - es to -  
loved me, and I nev - er knew. You know I've  
mor 3 - row, would you still be mine? And when you're

G/D C F

al - ways been a dream - er (spent my life run - ning 'round), and it's so hard to  
 look - ing for your free - dom (no - bod - y seems to care), and you can't find the

C F

change (can't seem to set - tle down), but the dreams I've seen  
 door (can't find it an - y - where), when there's noth - ing to be -

Dm F F/G

late - ly keep on turn - ing out and burn - ing out and  
 lieve in still you're com - ing back, you're run - ning back, you're

G F/G G F C

turn - ing out the same. } So put me on a high - way and  
 com - ing back for more. }

The musical score is written for guitar and piano. The guitar part includes chord diagrams for F, C, F, G, and 1.C. The piano part includes chord diagrams for G, F, 2.Am, and G. The lyrics are: "show me a sign, and take it to the lim - it one more time. You can time. Repeat and fade Take it to the lim - it, take it to the lim - it, Repeat and fade take it to the lim - it one more time." The score is divided into two systems, each with a guitar staff and a piano staff. The first system contains the first two lines of music, and the second system contains the remaining three lines. The guitar part features a melodic line with triplets and a bass line with a steady eighth-note pattern. The piano part provides harmonic support with chords and a bass line that includes a triplet pattern. The score concludes with a final melodic flourish in the guitar part and a sustained chord in the piano part.



# THREE TIMES A LADY

75

Words and Music by  
LIONEL RICHIE

Moderately ♩ = 76

Ab 4th fret

*mp*

Thanks shared for the my times dreams, that you've my giv - en me, — my pains. —

Ab 4th fret (Gb Bass)

Fm

*mp*

C7+ (E Bass)

Ab 4th fret

3

Ab 4th fret (Gb Bass)

— the mem-'ries — are all — in my mind. —  
— You've made my life worth — liv - ing —

Fm

C7+ (E Bass)

Ab 4th fret

for. And now that we've  
And if I had to

Ab 4th fret (Gb Bass) Fm C7+ (E Bass)

come live to the end of our rain-bow,  
my life o-ver a-gain dear,

Ab 4th fret (Gb Bass) Ab 4th fret (Gb Bass) Fm

there's some-thing I must say out loud.  
I'd spend each and ev-'ry mo-ment with you.

C7+ (E Bass) Ab 4th fret Eb (G Bass)

1. 2. You're once, twice,  
3. Instrumental

Gb Dh Bbm7 (F Bass)

three times a la-dy. And I love

Ab 4th fret Eb Eb (Db Bass)

you. Yes, you're once,

Ab 4th fret Eb (G Bass) Gb

twice, three times a

Db (F Bass) Bbm7 Ab 4th fret 3

la - dy, and I love you.

3

Ab Eb Eb (Db Bass) Eb (C Bass)

To Coda

I love





you.










2. You've  
 3. When

You're





Yes, you're once, — twice, —

**Coda**

*f*

3

three times a la - dy I

love you, I love

you. 8va

*f* *poco rit.*

Chord diagrams shown: Gb, Db (F Bass), Bbm7, Ab (4th fret), Eb (Db Bass), Eb (C Bass), Eb (Bb Bass), Ab (4th fret).

(When) we are together  
 The moments I cherish.  
 With ev'ry beat of my heart.  
 To touch you, to hold you  
 To feel you, to need you  
 There's nothing to keep us apart.

# VOGUE

Words and Music by  
MADONNA CICCONI  
and SHEP PETTIBONE

Moderate dance beat

A $\flat$ 7sus4



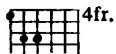
The first system of musical notation for 'Vogue'. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a steady eighth-note bass line and a melody in the right hand. The tempo is marked 'Moderate dance beat' and the key signature is A-flat major (three flats). The first measure of the piano part is marked *mf*.

The second system of musical notation for 'Vogue'. It continues the vocal and piano parts from the first system. The piano part maintains the same rhythmic pattern.

E $\flat$ 7sus4



A $\flat$ 5



The third system of musical notation for 'Vogue'. It includes the vocal line and piano accompaniment. The vocal line has the lyrics: "What you look-in' at?— Vogue, Vogue, Vogue." The piano part continues with the same rhythmic pattern.

Vogue,

Vogue, Vogue.

Look a - round, ev - 'ry - where you turn is heart - ache, it's ev - 'ry - where that you go. —  
All you need is your own im - ag - i - na - tion, so use it, that's what it's for. —

You try ev - 'ry - thing you can to es - cape  
Go in - side, for your fin - est in - spir - a tion;

Eb7sus4/Ab



the pain of life that you know. — When all — else fails, — and you  
 your dreams will o - pen the door. — It makes — no diff - 'rence if you're

Ab(addBb)



long to be — some-thing bet - ter then you are to - day. —  
 black or white, — if you're a boy or a girl. — If the

Eb7sus4/Ab



Ab(addBb)



I know a place where you can get a - way, — it's called a dance floor and here's what —  
 mu-sic's pump - in', it will give you new life. — You're a su - per star, yes, that's what —

Abm7

Gbmaj7

Fb

Ebm

Abm7

Gbmaj7

Fb

Ebm

— it's for, — so } Come on, Vogue, — let you bod-y  
 you are, — you know it.



Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

{move — } to the mu - sic, hey, hey, — hey. Come on, Vogue, —

4fr. 0 00 6fr. 4fr. 0 00 6fr. 4fr. 0 00 6fr.

To Coda

1. Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

let you bod-y go — with the flow, — you — know you — can do it.

4fr. 0 00 6fr. 4fr. 0 00 6fr. 4fr. 0 00 6fr.

2. Abm7 Gbmaj7 Fb Ebm Ab7sus4

— know you — can do it. Beau - ty's where you find — it, — not —

4fr. 0 00 6fr. 4fr.

— just where — you bump and grind — it. Soul is in the —

Eb7sus4



mu - sic - al, — that's — where I feel so beau - ti - ful, —

Eb7

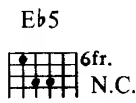
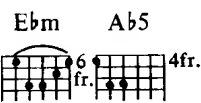
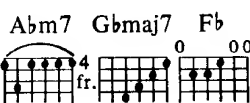
Eb7sus4

Eb7

D.S. *al Coda*

mag - ic - al. Life's a ball so get up on the dance — floor. —

Coda



— know you — can do it, do it. Vogue, Vogue.

Ab5

Eb5

Ab5

Eb5



Beau - ty's where you find it. Move — to the mu - sic. Vogue,

N.C. Ab5 4fr. Eb5 6fr. N.C.

Vogue. Beau-ty's where you find it. Go — with the flow. —

N.C.

Spoken: Greta Garbo and Monroe, Deitrich and DiMaggio Marlon Brando, Jimmy Dean,

on the cover of a magazine. Grace Kelly, Harlow, Jean; picture of a beauty queen.

Abm7 4fr. Gbmaj7 0 Fb 00 Ebm 6fr.

Gene Kelly, Fred Astaire, Ginger Rodgers dance on air. They had style, they had grace,

$A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$   $A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$   $A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$

*Rita Hayworth gave good face. Lauren, Katherine, Lana too, Bette Davis; we love you.*

$A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$   $A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$   $A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$

*Ladies with an attitude, fellas that were in the mood. Don't just stand there, let's get to it.*

$A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$   $A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$   $A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$

*Strike a pose, there's nothing to it. Vogue, Vogue.*

$A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$   $A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$   $A\flat m7$   $G\flat maj7$   $F\flat$   $E\flat m$

*Vogue, Vogue.*

*Ooh, \_\_\_\_\_*

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 — you've got to let your bod-y move — to the mu - sic.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 Ooh, — you've got to let your bod-y go —

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 — with the flow. — Oh, — you've got to:

Abm7 N.C.  
 Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue.

# WE HAVE ALL THE TIME IN THE WORLD

Words by HAL DAVID  
Music by JOHN BARRY

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mp'. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a triplet of eighth notes (F#, A, C#) followed by a quarter note (D), then a half note (E) and a quarter note (F#). This pattern repeats with variations in the next two measures. The bass staff plays a steady eighth-note accompaniment: F#, A, C#, D, E, F#, G, A.

The first line of the song is in 4/4 time. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is two sharps (F# and C#). The lyrics are: "We Have All The Time In The World, Time e-nough for". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols above the staff are: A, F#m, C#m7, and Em.

The second line of the song continues in 4/4 time. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is two sharps (F# and C#). The lyrics are: "life to un - fold all the pre-cious things love has in store. We have". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols above the staff are: Bm, E7, A, and E7.

The third line of the song continues in 4/4 time. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is two sharps (F# and C#). The lyrics are: "all the love in the world; If that's all we". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols above the staff are: A, F#m, C#m7, and Em.

Bm E7 A

have, you will find we need noth-ing more. Ev - 'ry

C Bb F Fmaj7 Bb

step of the way will find us with the

Ab Db E7+5 E7 A

cares of the world far be - hind us. We Have All The

F#m C#m7 Em F#m Bm7

Time In The World just for love, noth - ing more, noth - ing less, on - ly

1. A F#m7 Bm7 E7 2. A F#m Amaj7

love. We Have love.

rit.

# WONDERFUL TONIGHT

Words and Music by  
ERIC CLAPTON

Moderately

Chord diagrams: G, D/F#, C, D, C.

Lyrics:

It's late in the eve - ning;  
We go to a par - ty,  
It's time to go home — now,

she's won - d'ring what clothes — to wear...  
and ev - 'ry - one turns — to see...  
and I've got an ach - ing head...  
She puts on her make -  
this beau - ti - ful la -  
So I give her the car -







up dy keys, and brush - es her long blonde hair. —  
 is walk - ing a - round with me. —  
 and she helps me to bed. —






And then she asks me, "Do I look all right?"  
 And then she asks me, "Do you feel all right?"  
 And then I tell her, as I turn out the light, —





And I say, "Yes, you look won - der - ful to - night."  
 And I say, "Yes, I feel won - der - ful to - night."  
 I say, "My dar - ling, you are won - der - ful to - night."

To Coda





The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a guitar staff and a piano staff. Chord diagrams are provided for the guitar part at the beginning of each system. The lyrics are written below the guitar staff.

**System 1:** Chord diagrams for D and 2. G. Lyrics: I feel

**System 2:** Chord diagrams for C, D, G, and D/F#. Lyrics: won - der - ful be - cause I see the love light in your

**System 3:** Chord diagrams for Fm, C, and D. Lyrics: eyes. Then the won-der of it all is that you

**System 4:** Chord diagrams for C, D, and G. Lyrics: just don't re - al - ize how much I love you.

D/F# C D

D. S.  $\frac{3}{4}$  al Coda

Coda G D/F# Em D C

Oh, my dar - ling, you are

D G D/F#

won - der - ful to - night."

C D G

rit.

# WUTHERING HEIGHTS

Words and Music by  
KATE BUSH

Very slowly (with expression)

The piano introduction is in 4/4 time, marked 'mp' (mezzo-piano). It features a treble and bass staff. The treble staff has a melodic line with a long slur over the first two measures. The bass staff has a simple accompaniment with a low E in the first measure and a whole note chord in the second.

## VERSE

The first system of the verse consists of two staves. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has three sharps (F#, C#, G#). The lyrics are: 'Out on the wind-ing, win-dy moors we'd roll and fall in green. You had a tem-per, like my jea-lous-y-'. Below the piano staff, the chords are labeled: A, F, E, C#, A, F.

The second system of the verse continues the melody. The lyrics are: 'Too hot, too gree-dy, How could you leave me, when I need-ed to I'm com-ing back love, cru-el Heath-cliff,'. Below the piano staff, the chords are labeled: E, C#, A, F.

The third system of the verse concludes the main part of the verse. The lyrics are: 'pos-sess— you? I hat - ed you, I loved you too, my one — dream, my on - ly mas - ter'. The system ends with a double bar line and a key change to D major (two sharps). Below the piano staff, the chords are labeled: E, C#, Ab.

Oh! It gets dark, it gets lone - ly, — On the oth-er side — from you. —

F E C#

*D.S. (with repeats) al Coda*

I pine — a lot, I find — the lot — falls through with-out — you. —

A F E C#

♠ CODA

Oh! — Let me have it, — let me grab — your soul — a - way. —

Bbm Ab Gb Ebm Db

*TO REFRAIN and repeat till fade*

You know — it's me, — Cath - y. — Heath-

Bbm Gb Bbm

Bad dream in the night, Too long I roam in the night, They told me I was go-ing to lose — the fight I'm com-ing back to his side to put — it right.

*mf*

Ebm7 Gb Fsus4 Ebm7 Gb Fsus4

Leave be - hind my } Wuth - er - ing, Wuth - er - ing, Wuth - er - ing Heights, Heath -  
I'm com-ing home to }

Ebm7 Gb Fsus4

## REFRAIN

cliff, It's me — I'm Cath-y, — I've come home — and I'm — so cold, — let me in — your —

*f*

Gb Ebm7 Ab7 Db Gb Ab7

win - dow — Heath - win - dow —

1 2 To Coda

Db Gb Db Gb A

Oh! It gets dark, it gets lone - ly, On the oth - er side from you.

F E C#

*D.S. (with repeats) al Coda*

I pine a lot, I find the lot falls through with-out you.

A F E C#

♣ **CODA**

Oh! Let me have it, let me grab your soul a - way.

Bbm Ab Gb Ebm Db

*TO REFRAIN and repeat till fade*

You know it's me, Cath - y. Heath-

Bbm Gb Bbm

# 7 SECONDS

97

Words and Music by  
CAMERON McVEY, NENEH CHERRY,  
JONATHAN SHARP and YOUSOU N'DOUR

(♩ = 78)

**First System:**

Chords: F#m, F#m/E, F#m/D#, F#m/D, F#m, F#m/E, F#m/D#, F#m/D

**Second System:**

Male Vox

Chords: F#m, F#m/E, F#m/D#, F#m/D, F#m, F#m/E





Bul ma seen bul ma djiss ma\_ di re\_ nga fook ni mann xa-mu ma\_ li nee ka thi

**Third System:**

Chords: F#m/D#, F#m/D, F#m, F#m/E, F#m/D#, F#m/D


sa ma suul ak\_ thi gui naw Ba-gu-ma\_ ku ma xool daal di ne yaaw Li nee-ka thi yaaw mo







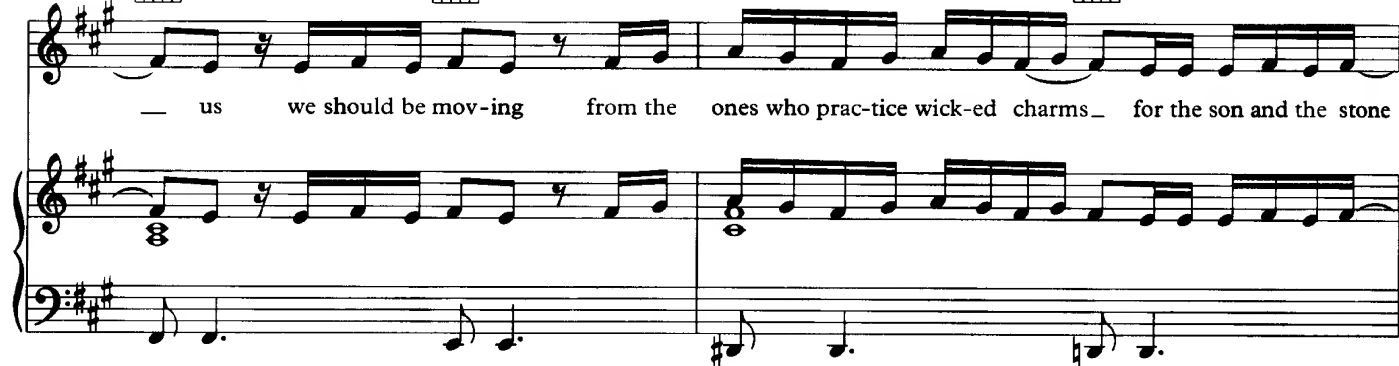
Female Vox






— neek thi man Li neek thi man mooy di len ja - pa - le — No-thing can move



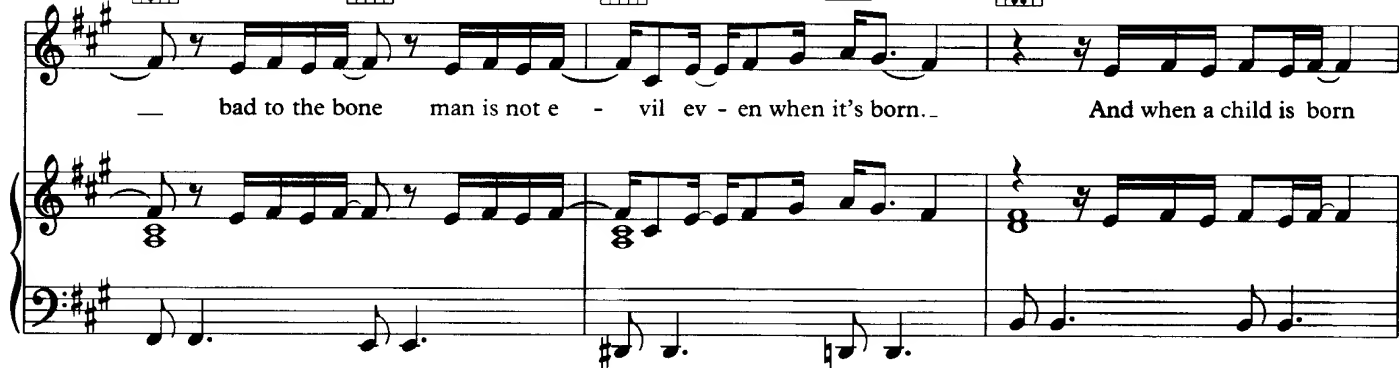





— us we should be mov-ing from the ones who prac-tice wick-ed charms\_ for the son and the stone



— bad to the bone man is not e - vil ev - en when it's born.. And when a child is born






in-to this world it has no con-cept of the tone the skin is liv - ing in.. It's not a





Male/Female Vox



se-cond Se-ven Se-conds a - way — just as long as I stay — I'll be wait -



- ing It's not a se-cond Se-ven Se-conds a - way — just as long as I



stay — I'll be wait - ing I'll be wait - ing



I'll be wait - ing.

Male Vox

J'as - su - me les rai - sons\_ qui nous poussent de chan - ger tout\_

J'ai - me - rai qu'on ou - blie leur cou - leur pour\_ qu'ils es - per - ent

Beau-coup de sen - ti-ments de race qui\_ font qu'ils deses-pe - rent (Je veux que les portes soient grandement ouvertes)

Pour qu'ils puissent parler de leurs peines de leurs joies Pour qu'on leur file des informations chan - ger\_ qui ne devisent pas)

Chords: F#m, F#m/E, F#m/D#, F#m/D

C#m G#m/B Amaj7

Male/Female Vox

Se-ven Se-conds a - way — just as long as I stay — I'll be wait -

G#m/B C#m G#m/B

- ing It's not a se-ond Se-ven Se-onds a - way — just as long as I

Amaj7 G#m/B F#m F#m/E

stay — I'll be wait - ing I'll be wait - ing

F#m/D# F#m/D F#m F#m/E F#m/D# F#m/D

I'll be wait - ing.

Bm  Female Vox   4fr

And when a child is born in - to this world it has \_\_\_\_\_ no con - cept of the tone



3



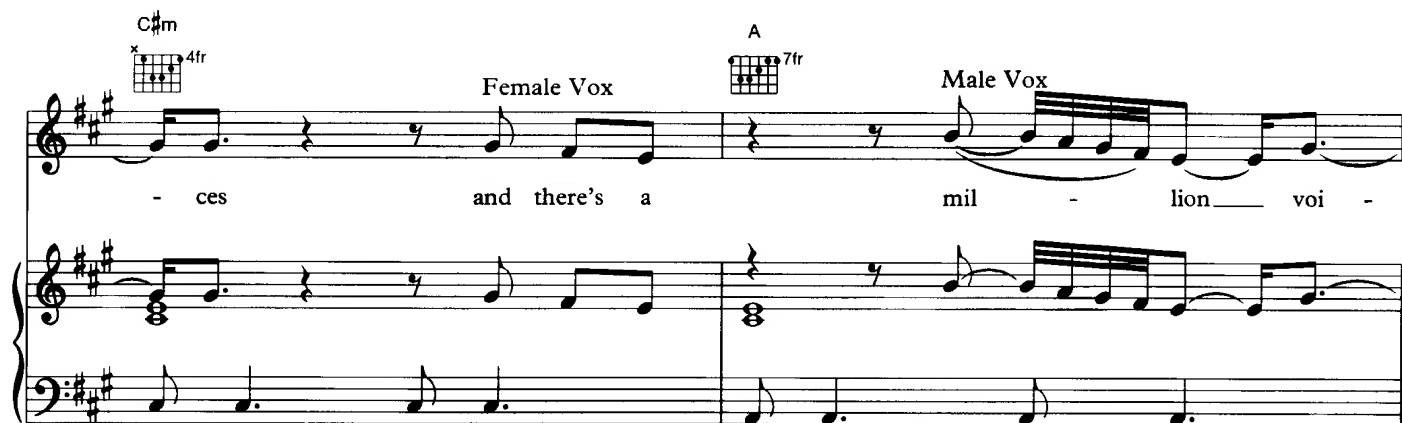
C#m  4fr A  7fr Male Vox

— the skin — is liv - ing in — and there's a mil - lion — voi -



C#m  4fr Female Vox A  7fr Male Vox

- ces and there's a mil - lion — voi -



G#7  4fr Female Vox

- ces to tell — you what she should be think - ing so — you bet - ter so - ber up — for just a



**C#m**  
x 4fr

**Male/Female Vox**

**G#m/B**  
x 4fr

**Ama7**  
x 4fr

se - cond.      Se - ven   Se - conds a - way \_      just as long as I   stay \_      I'll be wait -

**G#m/B**  
x 4fr

**C#m**  
x 4fr

**G#m/B**  
x 4fr

- ing      It's not a   se - cond   Se - ven   Se - conds a - way \_      just as long as I

**Ama7**  
x 4fr

**G#m/B**  
x 4fr

*repeat ad lib. to fade*

stay \_      I'll be wait - ing.      It's not a

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